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KUNKEL'S Musical Review

APRIL, 1905

Vol. 30

Whole No. 305

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KUNKEL'S MUSICAL REVIEW, APRIL, 1905

THE CELEBRATED

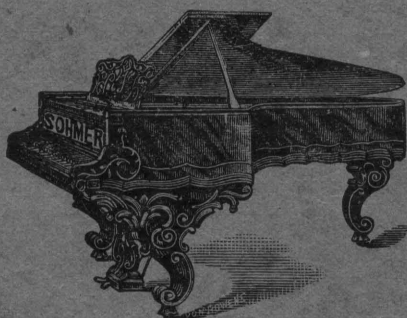
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WHO WAS THE GREATEST COMPOSER?

In the course of an admirable and highly eulogistic article on "The Greatness of Mozart," W. J. Henderson wrote:

"Now a word for those who skim the surface of all critical comment and sum up their imperfect views to the misrepresentation of the writer. The author of this article has not said that he regards Mozart as the greatest composer that ever lived. He has been trying for a quarter of a century to decide who was the greatest composer, but he is further from the decision than he was in the beginning. Then he thought he had Beethoven comfortably tucked away in the back of his head, but that he would just take a little closer look at

the others before springing his startling discovery on an unsuspecting public.

"It was that looking about that got him into difficulties. He has now arrived at the comfortable state of mind of the man in one of the Philippine Governor Taft's best stories. This man lived on the banks of Sashequachequarlie Creek. Said an acquaintance to him:

"'Jake, how do you spell the name o' this here creek?'

"'Wal,' said Jake, 'some folks spells it one way and some folks spells it 'nother, but I don't believe there be any right way to spell it.'

"This writer has almost concluded that there is not any greatest composer, because some are great one way and some another, and there you are.

"This writer has not said that he prefers Mozart to Wagner. Neither has he intimated that

Wagner is not such great shakes after all. He does not indulge in the comparative method of criticism. It is not any one's business whether Mozart is greater than Wagner. One good reason for this is that they cannot be compared for they are of two totally different genres. Both are great. Why not try to enjoy both."

Gabriel Astruc is co-operating with Signor Sonzogno to organize an Italian operatic season in Paris and a Beethoven festival for May, like the Rhenish musical festival organized in connection with the inauguration of the Liszt statue and the Mozart celebration at Salzburg. The Beethoven concerts will last four days, the program comprising Beethoven's nine symphonies, and singers of the highest international reputation will be engaged.

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MUST THE TRUE NEGRO MUSIC BECOME OBSOLETE?

Some interesting statements about the true African music and its decline were made by Mrs. Jeannette Robinson Murphy, who is accorded a foremost rank among negro folklorists. Many people in America to-day, she said, not discerning the wealth and beauty of the true negro songs, not only tolerate the manufactured "coon songs," but fail to recognize their spurious quality. "Even poets of the colored race," she complains, "are adding to this great wrong, and are creating a false, flip-pant new song to be put into the mouths of a guiltless people." She urged that this generation owes it to posterity to see that the genuine negro music be handed down in all its purity. Writing in an exchange she said:

"The only plan which will effectually preserve the old slave music in all its beauty, its power, its quaint and irresistible swing will be for the negroes themselves, by the aid of skilled annotists, by phonographs, and by every art available, to awaken to the real value of this wonderful music. They alone can work in every corner of the unique and varied field, creating a new interest among their race alike in their camp-meeting 'spirituals,' the crooning lullabies of the nursery, and the roustabout songs of the river.

"The sporadic efforts of a few far-seeing negroes will avail little. The negro preachers over the entire South should be encouraged to lead in this grand work. Our judicious praise of their 'spirituals' might do much to prolong their life, but without united effort on our part looking to that end, and an increased interest and desire on theirs to sing those songs, they must surely die. Their songs, which need no instrumental aid of any kind, are even now, in

our iconoclastic cities, being supplanted by hymns from regular English hymn-books, to the accompaniment of an organ—an innovation to be deplored, since this new singing is not to be compared in heart power to their own spontaneous outpourings."

Mrs. Murphy describes one of these "spirituals," which tells the story of the "Prodigal Son" in fully one hundred verses. This song, we are told, "like all of their others, is sung differently in every locality, and, furthermore, no negro ever sings the same song twice in just the same way." Again, she states that all of their hymns "lose immeasurably by being taken out of their original settings in the church and sung as solos, yet even in this form they produce a miraculous effect upon the emotions of both learned and the ignorant."

"The old aunties say that these songs are so 'filled wid de Holy Sperit' that they forget they are working if they just keep singing all the time. No Southerner ever doubts the truth of this statement.

"It is quite the fashion among learned Northern men to call this imported African music 'the only folk music of America.' Why should we not with equal justice call the transplanted Scotch, Irish, and the music of other races our American music?

"These melodies certainly were brought by the negroes from the Dark Continent along with customs and traditions and sickening voodooism which are surviving here to-day.

"To the majority of people the mention of a negro song brings up instantly visions of 'I want yer, ma honey,' or 'Alabama Coon,' or even the lovely 'Suwanee River' and 'Old Kentucky Home'—all written by white people who are not so constructed mentally as to be able to write a genuine negro song."

According to Mrs. Murphy, all the older negroes implicitly believe that God Himself inspired the words of their hymns. Moreover, if by any miracle the Bible were lost to us to-day, she states, we could look to these unappreciated negro "spirituals" for fully one-fifth of its contents. Of some of the peculiarities of their music she writes:

"The negro by some mysterious power does not take a breath at the end of a line or verse, but carries over his breath from line to line and from verse to verse, at the imminent risk of bursting a blood-vessel. He holds on to one note till he has a firm hold of the next one, and then besides he turns every monosyllabic word into two syllables and places the accent where

it does not belong, on the last half of the word.

"Negroes all seem to know by the most wonderful instinct every 'spiritual' which was ever born. Let a colored stranger from Kentucky go to a Louisiana church and begin to sing a new song; none of those present may ever have heard his song, and yet in a few moments they are all singing and patting it like mad, and the most singular, inexplicable thing about it is that each member of the congregation seems to know almost to a man as quickly as the singer himself exactly what words he is going to sing. No 'lining out' is every practiced in their singing; only with the 'hymn-book' hymns is this quaint custom followed. They surely must have some occult telepathy among them, for they never make mistakes—viz., some singing one verse and some another.

"It is often stated that there is a continuous note of sadness running through all the negro music, and that the songs are usually in minor keys. I should say on the contrary, that the majority of them are in the major keys, and that there is a ring of jolity, wild abandon, and universal happiness in most of them. There are doleful passages occurring occasionally, and some sad minor songs, but even in these there is pretty apt to be a change into the major key before the hymn is finished."

Mrs. Murphy concludes her paper with the remarkable suggestion that "if the negro could be trained along his natural lines, and his race blood kept perfectly pure, there would come some day from this people one of the greatest orators, one of the greatest actors, one of the greatest romance writers, and surely the very greatest musician who ever lived."

WAGNER'S GREATEST WORKS.

Until time, the inevitable arbiter of all true greatness shall have let its stamp of approval on Richard Wagner's creations, the comparative merits of his master works—"Der Ring des Niebelungen," "Tristan and Isolde," "Die Meistersinger" and "Parsifal"—will furnish a subject for much discussion and provoke many differences of opinion, says an exchange. At present, we believe, the balance of choice rests between the three last named musical dramas, with a tendency in favor of "Tristan" and "Meister-

singer." A little book published in Germany sets forth the opinions of prominent musicians and critics in regard to Wagner's creations. Although the answers to the editor's question, "Which of Wagner's operas do you consider his greatest?" are many and varied the judgment is split between his drama of passionate love and his story of old Nuremberg. Little doubt temperamental differences explain the differences of opinion revealed in the majority of these answers. With art on so high a plane of perfection, the question as it presents itself to most of us is, after all, "which of Wagner's acknowledged masterpieces do I like best?" says Max Smith. "Parsifal" is recognized generally as the composer's most flawless work, considered purely as an accomplishment of musico-dramatic art. Yet many of those

who are ready to appreciate it in this light do not hesitate to pour out their venom of disapproval on the master's wonderful poem and so do not hesitate to speak of it in the same breath—as one writer in this city actually did—with so cheap a composition as Donizetti's "Lucrezia Borgia." This simply because "Parsifal" is not to their taste; because the religious spirit which pervades it, together with its glorification of celibate purity, "rubs them the wrong way."

HAYDN'S NEWLY FOUND OPERA.

The parts of the newly found opera of Haydn, "The Knight Roland," rendered as a concert number at Frankfort-on-the-Main last week, are pronounced by critics to be genuine Haydn, revealing his sprightly mirth at his best. This music, buried for a hundred years,

produced singular emotion among its hearers, who were pensive rather than demonstratively appreciative.

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...BY...

CHARLES KUNKEL.

PADEREWSKI ON STUDY.

"Chopin and Bach should be studied every day," said Ignace Paderewski recently. "Strange as it may appear, I consider Bach and Chopin kindred spirits. Chopin, although upon superficial examination, his compositions seem antithetical to Bach, was more influenced by the great Johann Sebastian than by any other composer. Of course Beethoven, Bach, and Chopin must be studied not only with intelligence, but also with sympathy. Great attention must be paid to phrasing, which is just as important in music as it is in poetry. To the casual student Bach's "Wohltemperirtes Clavier," his "Thirty-three Variations on a Theme," and his "Inventions" are merely mathematical. This view does Bach a very great injustice for he is often as truly a lyric poet of the pianoforte as Chopin himself. You must acquire the habit of listening to what you are playing; only in this way can you criticise your tone production, variety of touch, and the general artistic effect of what you are playing. You must give to the piano a soul and poetical expression.

"Tranquil grandeur and dignity are usually to be aimed at in playing Bach, but there is also a frequent demand for brilliancy and fire, and also for lyric expression. In Bach we meet with polyphonic treatment, not only as regards quantity, but quality also, and thus this great master is invariably strong, vital, and fresh. You must avoid exaggeration, not only in gesture, but also in your playing. Be enthusiastic by all means, be poetic, be imaginative, but withal be sane.

"Chopin was a great inventor, not only in his technical treatment of the pianoforte, but in his compositions considered as such. He has new things to tell us and new ways of telling them. No pianist ever equaled him in the exquisite refinement of his dictions. Study him carefully and you will find no melodic, rhythmic, or harmonic commonplaces, no vulgar melodies or halting rhythms. We could study Chopin for a lifetime and he would then have something new and fresh and beautiful to tell us."

D'ALBERT'S INTERESTING CHAT.

Eugen D'Albert, who was just introduced to New Yorkers preparatory to making an extended tour of the United States was a victim recently of the omnipresent newspaper man. In answer to some questions he said: "I do not practice the piano at all," said he later on, upon being asked his hours of work, "except when I have to play. There are weeks and months that I do not touch the piano. * * * When I am composing I do not touch the piano at all. In fact it was Liszt who made me a pianist. I was composing when I met him. He would have me play. My first concert was a very great success, and so I still play and play, but I would much rather compose my operas.

"I play at Berlin, at Leipsic, at Munich, all through Germany, for six months out of the year; then I go to my villa in Italy, at Lago Maggiore, and stay there the rest of the time. There I composed my operas of 'The Improvisator,' 'The Departure,' and 'Cain.'

"O, yes; Italy is the country for composing operas. No, I do not know why the skies are bluer there than elsewhere, but it is true. It is difficult to explain, as difficult as why I like Beethoven best and why I do not practice unless I have to play, and why my fingers remain nimble even when I do not practice. All of it is very difficult to explain."

"What is your opinion?" inquired the reporter, "of modern pianists?"

Mr. D'Albert turned his head sidewise and shrugged his shoulders. "To speak truthfully," he answered then, "I never hear them. I know they play. Of course they play. I hear of their playing, but when I have finished playing myself that is quite enough.

"I don't want to hear any more piano, any more concerts. I go to the theatre or to the opera, but never to a concert. Really, these days so many play well, fairly well; a great deal too many. It is disgusting how mediocrity well everybody plays. Now in Berlin it is atrocious. It is, really. Any little pianist there can give a concert. To empty chairs mostly, but he gives it nevertheless. It is terrible on the critics in Berlin, that they have to

hop about so; first to one concert and then to another the same evening. Sometimes to five in one evening. How can they do justice to five? How can they criticise more than one piece at each? Impossible!

"It is a pity that so many people play. It would be better if a few played only, and some of them very very badly. Then there would be less playing and fewer concerts.

"It is not so in New York. New Yorkers will not permit any little mediocre pianists to rent Carnegie Hall or the Metropolitan Opera House and give a concert.

"Quite right they are. They must have the best there is to be had for the money, New Yorkers."

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MY OLD KENTUCKY HOME.

GRAND CONCERT PARAPHRASE.

CHARLES KUNKEL.

Moderato.  - 116.

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a forte (f) dynamic. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final cadence marked by a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for two voices, Soprano and Alto, in the key of B-flat major (two flats) and 4/4 time. The Soprano part is on a single staff, and the Alto part is on a single staff. The music is in common time (C). The Soprano part features a melody with a high note (G5) in the first measure, followed by a series of eighth notes and a final note (G5) in the last measure. The Alto part features a melody with a low note (B2) in the first measure, followed by a series of eighth notes and a final note (B2) in the last measure. The lyrics are written below the Alto staff. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The score is written in a simple, clear style, with a focus on the melody and lyrics.

Parlando. (*In a declamatory manner.*)

Parlando. (*In a declamatory manner.*)



mf

p

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red.

Pressante. (*Hurry the time*)

Pressante. (Hurry the time)

This musical score is for a piece titled 'Pressante. (Hurry the time)'. It is written for piano on a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Pressante' with the instruction '(Hurry the time)'. The score consists of 16 measures. The first measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The second measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The third measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The fourth measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The fifth measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The sixth measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The seventh measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The eighth measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The ninth measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The tenth measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The eleventh measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The twelfth measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The thirteenth measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The fourteenth measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The fifteenth measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The sixteenth measure has a triplet of eighth notes in the right hand and a quarter note in the left hand. The score includes dynamic markings: *p* (piano) at the beginning, *mf* (mezzo-forte) at the second measure, *p* at the fourth measure, *mf* at the sixth measure, *p* at the eighth measure, and *rit.* (ritardando) at the tenth measure. There are also performance instructions: 'Ped.' (pedal) at the first, third, fifth, seventh, ninth, eleventh, thirteenth, and fifteenth measures, and 'Ped. *' at the second, fourth, sixth, eighth, tenth, twelfth, and fourteenth measures. The score ends with a double bar line and a repeat sign.

CADENZA.

Volante. (Flying.)

f

ff

dim.

p

pp

THEME.

Moderato. ♩ - 116.

p

pp

[illegible]

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and celeste. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The piano part is in the upper staff, and the celeste part is in the lower staff. The piano part features a melodic line with grace notes and a final cadence. The celeste part provides a harmonic accompaniment with chords and single notes. Pedal markings are present at the end of several measures in the celeste part.

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 15. The score is in 4/4 time, key of B-flat major, and consists of two staves. The tempo markings are "poco rit." and "a tempo." The piece features a series of chords and arpeggios, with a final cadence marked "pp".

[illegible]

Listesso tempo. ♩ - 116. (At the same time as before)

Var. I.

Tre corda.

The musical score for Var. I is a piano piece in 4/4 time, key of B-flat major (three flats). It consists of six systems of two staves each. The first system begins with a piano (p) dynamic. The music is characterized by intricate sixteenth-note passages in the right hand and more rhythmic, often triplet-based, patterns in the left hand. Fingerings (1-4) and breath marks (>) are frequently used. The score includes performance markings such as 'Tre corda.' and 'Led.' (likely indicating ledger lines or specific articulation). A 'cresc.' marking appears in the third system. The notation is dense, with many beamed sixteenth and thirty-second notes.

First system of musical notation, measures 1-3. Treble and bass staves with various notes, rests, and fingerings. Dynamic markings include *p* and *ppp*. Fingering numbers 1-5 are present.

Second system of musical notation, measures 4-6. Treble and bass staves with various notes, rests, and fingerings. Dynamic markings include *p* and *ppp*. Fingering numbers 1-5 are present.

Listesso tempo ♩ - 116.

Var II.

Third system of musical notation, measures 7-9. Treble and bass staves with various notes, rests, and fingerings. Dynamic markings include *p* and *ppp*. Fingering numbers 1-5 are present.

Marcato la Melodia.
(The melody well marked.)

Fourth system of musical notation, measures 10-12. Treble and bass staves with various notes, rests, and fingerings. Dynamic markings include *p* and *ppp*. Fingering numbers 1-5 are present.

Fifth system of musical notation, measures 13-15. Treble and bass staves with various notes, rests, and fingerings. Dynamic markings include *p* and *ppp*. Fingering numbers 1-5 are present.

The musical score is written for piano and consists of six systems of staves. The first system begins with a forte (*f*) dynamic and features a complex rhythmic pattern in the right hand, including triplets and sixteenth notes. The left hand provides a steady accompaniment. The second system continues the melodic development in the right hand. The third system introduces a piano (*pp*) dynamic and features a dense, rapid sixteenth-note passage in the right hand. The fourth system shows a crescendo leading to a forte (*f*) dynamic. The fifth system includes the instruction *molto cresc.* and features a series of chords and arpeggios. The sixth system concludes the piece with a key signature change to D major, indicated by four sharps.

This musical score is for the 'The Swan' section of 'The Nutcracker', featuring a melody in the treble clef and a bass line in the bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The melody is characterized by a series of eighth notes, often beamed together, and is frequently accompanied by a sustained bass line. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano). The piece concludes with a final chord in the treble clef.

una corda.

Var. III. **L'istesso tempo.** ♩ - 116. **Cantabile** - (*Singing.*)

Var. III. *Lo stesso tempo. ♩ - 116. Cantabile - (Singing.)*

pp una corda.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is in common time (C). The score consists of two systems. The first system has four measures, and the second system has two measures. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, a grand staff with a treble and bass clef. The piano part includes arpeggiated chords and a bass line. The lyrics "The Rose Tree" are written below the vocal line. The score includes various musical notations such as notes, rests, and fingerings.

mf tre corda.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

pp

* *ped.* * *P*P*P*ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

rit.

una corda.

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

tre corda.

Con anima.

rit.

f

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

CADENZA.

Volante.

f

* *ped.* * *ped.*

8.

cresc.

ff

* *Red.* *

Allegretto. ♩ - 84. Giocoso. (Sportively and playfully.)

Var. IV.

p

* *Red.* *

cresc.

* *Red.* *

* *Red.* *

* *Red.* *



Ben misurato. (Well measured.)

First system of the musical score. The treble clef staff contains a series of chords, mostly triads, with fingerings 4 2 1 and 3 1 2 indicated. The bass clef staff contains a melodic line with fingerings 2, 1, 2, 1, 3, 5, 3, 3, 5, 2. A dynamic marking *pp* is present. A tempo marking *marcato il canto.* is written below the bass staff.

or thus.

Alternative bass line for the first system, showing a different fingering: 1, 2, 3.

Second system of the musical score. The treble clef staff continues with chords and fingerings 5 3 1, 4 3 1, 4 2 1, 5 3 1, 4 2 1, 4 3 1. The bass clef staff continues with a melodic line and fingerings 2, 3, 1, 3, 1, 3, 3, 4, 1, 1.

una corda.

Third system of the musical score. The treble clef staff continues with chords and fingerings 4 2 1. The bass clef staff continues with a melodic line and fingerings 4, 1, 2, 3, 5, 3, 3, 5, 2. A dynamic marking *pp* is present.

or thus.

Alternative bass line for the third system, showing a different fingering: 1, 2.

Fourth system of the musical score. The treble clef staff continues with chords and fingerings 5 3 1, 4 3 1, 4 2 1, 5 3 1, 4 2 1, 4 3 1. The bass clef staff continues with a melodic line and fingerings 2, 3, 1, 3, 3, 1, 3, 4, 1, 1.

Fifth system of the musical score. The treble clef staff continues with chords and fingerings 4 2 1. The bass clef staff continues with a melodic line and fingerings 4, 2, 2. A dynamic marking *pp* is present. A tempo marking *dim.* is written below the bass staff. A dynamic marking *ppp* is present. A tempo marking *Tre corda.* is written below the bass staff.

1 2
FINALE.

Maestoso. ♩ - 60.

The first system of musical notation for the finale. It features a grand staff with a treble and bass clef. The tempo is marked 'Maestoso. ♩ - 60.' and the dynamics are 'f'. The music consists of a series of ascending and descending scales, with a '13' indicating a triplet. The bass line includes a '5' and a '13'.

The second system of musical notation for the finale. It continues the scale passages from the first system, with a '13' indicating a triplet. The bass line includes a '5' and a '13'.

The third system of musical notation for the finale. It continues the scale passages, with a '13' indicating a triplet. The bass line includes a '5' and a '13'.

The fourth system of musical notation for the finale. It continues the scale passages, with a '13' indicating a triplet. The bass line includes a '5' and a '13'.

The fifth system of musical notation for the finale. It continues the scale passages, with a '13' indicating a triplet. The bass line includes a '5' and a '13'.

First system of musical notation. The right hand features a melodic line with a slur and a fermata over the final measure. The left hand provides a harmonic accompaniment. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A measure rest of 13 is shown. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment is consistent. A measure rest of 13 is shown. The tempo marking *poco rit.* is present. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment includes a measure rest of 11. The tempo marking *a tempo.* is present. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment includes a measure rest of 8. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment includes a measure rest of 8. The system concludes with a double bar line and a repeat sign.

8

* Ped. * Ped.

8

* Ped. * Ped.

8

pp una corda.

* Ped. * Ped.

8

* Ped. * Ped.

8

poco rit. Tre corda.

* Ped. * Ped. * Ped.

a tempo.

Con anima — accelerando.

Grandioso.

(*LE CYGNE.*)

N.B. Notes marked r. h. may be played with the left hand if so preferred.

C. SAINT-SAËNS.

Andante. ♩ $\text{♩} = 112.$

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First system of musical notation. The right hand (r.h.) plays a melody with notes 5, 3, 2, 1, and 1. The left hand (l.h.) plays a complex rhythmic pattern with triplets and sixteenth notes. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The system concludes with a right-hand section marked 'r.h.'.

Second system of musical notation. The right hand (r.h.) continues the melody with notes 5, 3, 1, 2, and 1. The left hand (l.h.) maintains the complex rhythmic pattern. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The system concludes with a right-hand section marked 'r.h.'.

Third system of musical notation. The right hand (r.h.) plays a melody with notes 4, 1, and 1. The left hand (l.h.) continues the complex rhythmic pattern. A 'cresc.' (crescendo) marking is present. The system concludes with a right-hand section marked 'r.h.'.

Fourth system of musical notation. The right hand (r.h.) plays a melody with notes 4, 1, and (31). The left hand (l.h.) continues the complex rhythmic pattern. A 'molto cresc.' (molto crescendo) marking is present. The system concludes with a right-hand section marked 'r.h.'.

Fifth system of musical notation. The right hand (r.h.) plays a melody with notes 4, 1, and 4. The left hand (l.h.) continues the complex rhythmic pattern. A 'molto rit.' (molto ritardando) marking is present. The system concludes with a right-hand section marked 'r.h.'.

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has notes with fingerings 1, 1, 1, 4. Bass staff has notes with fingerings 2, 1, 3. Dynamic markings include "r. h." and "Ped.".

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has notes with fingerings 4, 1, 4, 1, 4, 1, 2, 3, 1. Bass staff has notes with fingerings 3, 1, 3, 1, 1, 1, 3, 1. Dynamic markings include "dim." and "Ped.".

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has notes with fingerings 3, 1, 3, 2, 4, 3, 2. Bass staff has notes with fingerings 3, 1, 3, 1, 3, 1. Dynamic markings include "poco rit." and "Ped.".

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4. Bass staff has notes with fingerings 3, 1, 3, 1, 3, 1. Dynamic markings include "a tempo.", "pp", and "Ped.".

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has notes with fingerings 1, 8, 1, 5. Bass staff has notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Dynamic markings include "Ped.".

pp

* Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.

8

pp

* Ped. * Ped. * Ped. * Ped. * Ped.

8

* Ped. * Ped. * Ped. * Ped. * Ped.

8

cresc.

* Ped. * Ped. * Ped. * Ped. * Ped.

8

molto cresc.

* Ped. * Ped. * Ped. * Ped. * Ped.

8

8 *molto rit.* *a tempo.*

fpp

8 *rit.* *a tempo.* 8


pp

diminuendo. *pp* *ppp*

The musical score consists of five systems, each with a treble and bass staff. The first system begins with a tempo change to 'molto rit.' and a dynamic marking of 'fpp'. The second system continues the 'molto rit.' tempo. The third system returns to 'a tempo.' and includes a 'rit.' marking. The fourth system continues the 'a tempo.' tempo. The fifth system begins with a 'diminuendo.' marking and ends with a final chord marked 'ppp'. Various musical notations such as slurs, fingerings (1, 2, 3, 4, 5), and 'Ped.' markings are present throughout the score.

TRUE HEARTS.

Notes marked with an arrow(↘) must be struck from the wrist. (Sur Thèmes de Terschak.)

Moderato.  - 69.

Charles Kunkel.

Cantabile.

Cantabile.

3 2 4 3 3 2 4 3 2 5 2

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The music is written for piano with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked 'Ped.' (Pedal) at the beginning of each measure. The first measure has a '2' above the first note and a '5' above the second note. The second measure has a '5' above the first note and a '2' above the second note. The third measure has a '5' above the first note and a '2' above the second note. The fourth measure has a '5' above the first note and a '2' above the second note. The fifth measure has a '5' above the first note and a '2' above the second note. The sixth measure has a '5' above the first note and a '2' above the second note. The seventh measure has a '5' above the first note and a '2' above the second note. The eighth measure has a '5' above the first note and a '2' above the second note. The piece ends with a double bar line.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and fingerings. There are also performance instructions like 'Ped.' (pedal) and 'a tempo.' (return to tempo). The score is divided into measures by bar lines.

The musical score is for 'The Swan' by Camille Saint-Saëns, featuring a piano introduction and a waltz section. The score is in 3/4 time and includes fingerings, pedaling, and dynamic markings.

Introduction: The introduction begins with a piano (p) dynamic marking. The right hand plays a series of eighth notes with fingerings 5, 2, 3, 4, 2, 4, 2, 3. The left hand plays a series of eighth notes with fingerings 1, 3, 2, 5. The introduction ends with a piano (p) dynamic marking.

Waltz: The waltz section begins with a piano (p) dynamic marking. The right hand plays a series of eighth notes with fingerings 5, 2, 3, 3, 4, 2, 3. The left hand plays a series of eighth notes with fingerings 1, 3, 2, 5. The waltz section ends with a piano (p) dynamic marking.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble and bass staff, with various musical symbols such as notes, rests, and fingerings. The piece is in 2/4 time and features a key signature of one flat (B-flat). The score is marked with 'Ped.' (pedal) and includes a tempo marking of 'Allegretto'.

First system of musical notation, measures 1-4. Treble and bass staves with piano (*p*) dynamics and fingerings. Pedal markings are present below the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves with piano (*p*) dynamics, fingerings, and tempo markings *rit.* and *a tempo.*

Third system of musical notation, measures 9-12. Treble and bass staves with piano (*p*) dynamics, fingerings, and pedal markings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano (*p*) dynamics, fingerings, and pedal markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano (*p*) dynamics, fingerings, tempo markings *rit.* and *a tempo.*, and pedal markings.

cantabile.

[illegible]

The musical score for 'The Rose Tree' is presented in a single system with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written in the upper staff, and the accompaniment is in the lower staff. The score includes various musical notations such as notes, rests, and fingerings. There are also performance instructions like 'Ped.' (pedal) and 'Ped.' (pedal) written below the lower staff. The score is divided into measures by bar lines, and there are repeat signs at the end of the first and second systems.

con anima.

con anima.

cres.

f

* Ped. * Ped.

* Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * P *

* Ped. * Ped. *

The musical score for "The Swan" by Maurice Strakosky is presented in a two-staff format. The top staff is for the piano, and the bottom staff is for the celeste. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a piano introduction marked "cres." and "f". The piano part features a melodic line with various ornaments and a bass line with chords. The celeste part provides a harmonic accompaniment with chords and a melodic line. The score includes dynamic markings such as "cres.", "f", and "Ped." (Pedal). The piece concludes with a final chord in the piano and a sustained chord in the celeste.

a tempo.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

rit. *pp* *a tempo.*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

First system of musical notation, measures 1-5. Treble and bass staves with piano (*p*) dynamics and various fingerings. Pedal markings are present below the bass staff.

Second system of musical notation, measures 6-10. Treble and bass staves with piano (*p*) dynamics, including a ritardando (*rit.*) and a tempo change to *a tempo*. Pedal markings are present below the bass staff.

Third system of musical notation, measures 11-15. Treble and bass staves with piano (*p*) dynamics, including a crescendo (*cres.*) marking. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 16-20. Treble and bass staves with piano (*p*) dynamics, including a fortissimo (*f*) marking and a tempo change to *a tempo*. Pedal markings are present below the bass staff.

Fifth system of musical notation, measures 21-25. Treble and bass staves with piano (*p*) dynamics, including a fortissimo (*f*) marking and a tempo change to *a tempo*. Pedal markings are present below the bass staff.

SUNLIGHT.

GAVOTTE.

Notes marked with an arrow (↓) must be struck from the wrist.

Sallie B. Mc. Culloch.

Moderato ♩ 132. Giocoso.

The musical score for 'Sunlight' is a Gavotte in G major, 2/4 time, by Sallie B. Mc. Culloch. It is marked Moderato (132) and Giocoso. The score is written for piano and bass. It features various musical notations including notes, rests, slurs, and fingerings. Pedal points are indicated by 'Ped.' with an asterisk. Tension marks 'ten.' are placed above certain notes. The piece begins with a piano (p) dynamic and includes a mezzo-forte (mf) section. The score ends with a double bar line.

1270 - 5

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First system of musical notation, measures 1-6. Treble and bass staves with fingerings and pedaling. The key signature is one sharp (F#). The first measure starts with a piano (*p*) dynamic. Pedaling is indicated by 'Ped.' with an asterisk and an upward arrow.

Second system of musical notation, measures 7-12. Treble and bass staves with fingerings and pedaling. Pedaling is indicated by 'Ped.' with an asterisk and an upward arrow.

Third system of musical notation, measures 13-18. Treble and bass staves with fingerings and pedaling. The word **Trio.** appears above the treble staff in measure 15. Pedaling is indicated by 'Ped.' with an asterisk and an upward arrow. A piano (*p*) dynamic is marked in measure 16.

Fourth system of musical notation, measures 19-24. Treble and bass staves with fingerings and pedaling. Pedaling is indicated by 'Ped.' with an asterisk and an upward arrow.

Fifth system of musical notation, measures 25-30. Treble and bass staves with fingerings and pedaling. The word **cres.** appears above the treble staff in measure 27. Pedaling is indicated by 'Ped.' with an asterisk and an upward arrow. The number 1270-5 is printed below the bass staff in measure 28.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "Ped.", "P", "cres.", and "f". Fingerings are indicated by numbers 1-5 above notes. The page is numbered "28" at the top center.

The first system shows a series of chords and single notes in the bass staff, with the right hand playing a melodic line. The second system continues this pattern, with a "cres." marking appearing in the right hand. The third system features a "f" (forte) dynamic in the right hand. The fourth system shows a "Ped." marking in the bass staff. The fifth system includes a "cresc." marking in the right hand and a "Ped." marking in the bass staff.

The page is numbered "28" at the top center. The notation is in a key signature of one sharp (F#) and a 2/4 time signature. The piece is published by Edition Kunkel.

1270 - 5

First system of musical notation, measures 1-6. Treble and bass staves with fingerings and pedaling. The key signature has two sharps (F# and C#). The first measure starts with a piano (*p*) dynamic. Pedaling is indicated by 'Ped.' with an asterisk and an upward arrow.

Second system of musical notation, measures 7-12. Treble and bass staves with fingerings and pedaling. Pedaling is indicated by 'Ped.' with an asterisk and an upward arrow.

Third system of musical notation, measures 13-18. Treble and bass staves with fingerings, pedaling, and a mezzo-forte (*mf*) dynamic. Pedaling is indicated by 'Ped.' with an asterisk and an upward arrow. A 'ten.' (tension) marking is present above the treble staff in measure 18.

Fourth system of musical notation, measures 19-24. Treble and bass staves with fingerings, pedaling, and tension (*ten.*) markings. Pedaling is indicated by 'Ped.' with an asterisk and an upward arrow.

Fifth system of musical notation, measures 25-30. Treble and bass staves with fingerings, pedaling, and tension (*ten.*) markings. Pedaling is indicated by 'Ped.' with an asterisk and an upward arrow. The system concludes with a piano (*p*) dynamic.

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs. Bass staff contains chords and single notes with fingerings (1, 2, 3, 4, 5). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs. Bass staff contains chords and single notes with fingerings (1, 2, 3, 4, 5). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs. Bass staff contains chords and single notes with fingerings (1, 2, 3, 4, 5). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Con anima.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs. Bass staff contains chords and single notes with fingerings (1, 2, 3, 4, 5). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) and slurs. Bass staff contains chords and single notes with fingerings (1, 2, 3, 4, 5). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

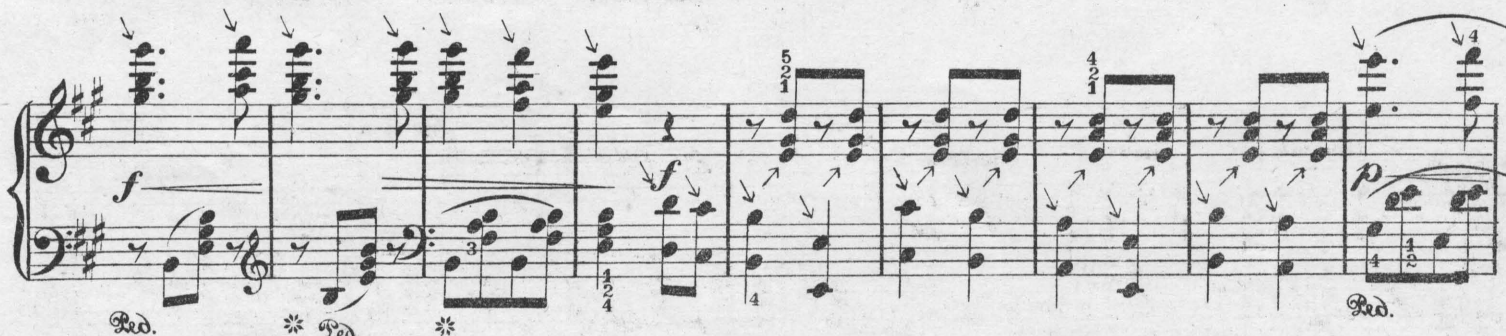
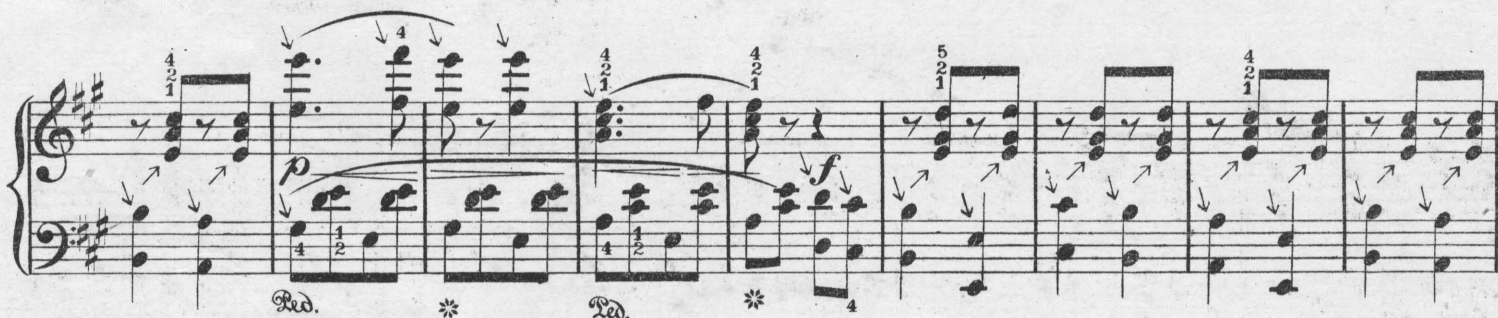


Galop de Concert.

Notes marked with an arrow (↓) must be struck from the wrist.

Con Bravura ♩ - 100.

Leon Dinkgrève.



First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and dynamics. Pedal markings are present under measures 2, 4, and 6.

Second system of musical notation, measures 9-16. Treble and bass staves with various fingerings and dynamics. Pedal markings are present under measures 9, 11, and 13.

Third system of musical notation, measures 17-24. Treble and bass staves with various fingerings and dynamics. The word "TRIO." is written above measure 20. Pedal markings are present under measures 17, 21, and 23.

Fourth system of musical notation, measures 25-32. Treble and bass staves with various fingerings and dynamics. Pedal markings are present under measures 25, 27, 29, 31, and 32.

Fifth system of musical notation, measures 33-40. Treble and bass staves with various fingerings and dynamics. Pedal markings are present under measures 33, 35, 37, 39, and 40.

Sixth system of musical notation, measures 41-48. Treble and bass staves with various fingerings and dynamics. Pedal markings are present under measures 41, 43, 45, 47, and 48.

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by complex fingerings, often indicated by numbers 1-5 and arrows showing the direction of finger movement. Dynamics include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are numerous articulation marks, including slurs, accents, and staccato marks. The piece concludes with a double bar line and a final chord. At the bottom of the page, there is a line of text: "862 - 5 cres - - - cen - - - do".

862 - 5 *cres* - - - *cen* - - - *do*

MERRY CHURCH BELLS.

Notes marked with an arrow \swarrow must be struck from the wrist.

Carl Sidus. Op. 218.

Allegretto (Lively.) ♩ -84.

The musical score is written for piano in 4/4 time. It begins with a mezzo-forte (mf) dynamic. The tempo is marked 'Allegretto (Lively.)' at 84 beats per minute. The score is divided into four systems. The first system contains five measures, the second and third systems each contain six measures, and the fourth system contains five measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above the notes. Arrows pointing to specific notes indicate they should be struck from the wrist. The piece concludes with a double bar line and repeat signs.

1309 - 3

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Choral. (Nearer my God to Thee.)



First system of musical notation, measures 1-6. The system consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth and sixteenth notes, often beamed together. The left hand plays a bass line with some chords. Pedal markings are present below the bass staff: "Ped. *" at the end of measure 1, "Ped. * Ped. *" at the end of measure 2, "Ped. *" at the end of measure 3, "Ped. *" at the end of measure 4, "Ped. *" at the end of measure 5, and "Ped. *" at the end of measure 6.

Second system of musical notation, measures 7-12. Similar to the first system, it features a grand staff with treble and bass clefs. The right hand continues with melodic lines, and the left hand provides harmonic support. Pedal markings are: "Ped. *" at the end of measure 7, "Ped. * Ped. *" at the end of measure 8, "Ped. *" at the end of measure 9, "Ped. *" at the end of measure 10, "Ped. *" at the end of measure 11, and "Ped. *" at the end of measure 12.

Third system of musical notation, measures 13-18. The right hand features more complex melodic patterns with some triplets. The left hand has a steady bass line. A dynamic marking of *mf* (mezzo-forte) is at the beginning of measure 13. Pedal markings are: "Ped. *" at the end of measure 13, "Ped. *" at the end of measure 14, "Ped. *" at the end of measure 15, "Ped. *" at the end of measure 16, "Ped. *" at the end of measure 17, and "Ped. *" at the end of measure 18.

Fourth system of musical notation, measures 19-24. The right hand has rapid sixteenth-note passages. The left hand has a bass line with some chords. A dynamic marking of *f* (forte) is at the beginning of measure 19. Pedal markings are: "Ped. *" at the end of measure 19, "Ped. *" at the end of measure 20, "Ped. *" at the end of measure 21, "Ped. *" at the end of measure 22, "Ped. *" at the end of measure 23, and "Ped. *" at the end of measure 24.

Fifth system of musical notation, measures 25-30. The right hand continues with melodic lines. The left hand has a bass line. Pedal markings are: "Ped. *" at the end of measure 25, "Ped. *" at the end of measure 26, "Ped. *" at the end of measure 27, "Ped. *" at the end of measure 28, "Ped. *" at the end of measure 29, and "Ped. *" at the end of measure 30.

Sixth system of musical notation, measures 31-36. The right hand has rapid sixteenth-note passages. The left hand has a bass line. A dynamic marking of *f* (forte) is at the beginning of measure 31. Pedal markings are: "Ped. *" at the end of measure 31, "Ped. *" at the end of measure 32, "Ped. *" at the end of measure 33, "Ped. *" at the end of measure 34, "Ped. *" at the end of measure 35, and "Ped. *" at the end of measure 36.

SPRING APPROACHES.

RONDO.

(DER FRÜHLING NAHT.)

FREDERICK KUHLAU.

Carl Sidus Op. 213.

Notes marked with an arrow (↘) must be struck from wrist.

Allegro. ♩ - 120.

First system of musical notation. Treble and bass staves. Treble staff has a key signature change to F major (one flat). Bass staff has a key signature change to B-flat major (two flats). The system includes various musical notations such as notes, rests, and fingerings. Pedal marks (Ped. *) are present at the end of the first and third measures.

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

Second system of musical notation. Treble and bass staves. The system includes various musical notations such as notes, rests, and fingerings. Pedal marks (Ped. *) are present at the end of the first and third measures.

Third system of musical notation. Treble and bass staves. The system includes various musical notations such as notes, rests, and fingerings. Pedal marks (Ped. *) are present at the end of the first and third measures. A key signature change to B-flat major (two flats) is indicated in the bass staff.

Fourth system of musical notation. Treble and bass staves. The system includes various musical notations such as notes, rests, and fingerings. Pedal marks (Ped. *) are present at the end of the first and third measures. The system concludes with two endings, labeled 1. and 2.

1197-3

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Entered Stationers Hall.

N. B. Heed the change of fingering.

Edition Kunkel.

First system of musical notation, piano (*p*). The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music features complex fingerings (1-5) and pedaling instructions (*Ped.* with an asterisk) at the end of measures.

Second system of musical notation. It continues the piece with similar fingerings and pedaling. A crescendo (*cres.*) is marked in the right hand. A note about the bass line (*N.B.*) is at the end of the system.

Third system of musical notation, marked *f* (Key of C major). The system shows a change in dynamics and key signature. The right hand has a treble clef and the left hand has a bass clef. The music features complex fingerings and pedaling.

Fourth system of musical notation, marked *mf* (Key of A minor). The system shows a change in dynamics and key signature. The right hand has a treble clef and the left hand has a bass clef. The music features complex fingerings and pedaling.

Fifth system of musical notation, marked *f*. It features first and second endings (1. and 2.). The system shows complex fingerings and pedaling.

Sixth system of musical notation, concluding the piece. It features complex fingerings and pedaling.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling. Pedal marks with asterisks are present at the end of measures 1, 3, and 4.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling. Pedal marks with asterisks are present at the end of measures 5, 6, and 7. A *cres.* marking is above measure 7, and an *N.B.* marking is below measure 8.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling. Pedal marks with asterisks are present at the end of measures 10 and 12.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and pedaling. Pedal marks with asterisks are present at the end of measures 13, 14, and 15.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling. Pedal marks with asterisks are present at the end of measures 17, 18, and 19. A *cres.* marking is above measure 19, and an *N.B.* marking is below measure 20.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and pedaling. Pedal marks with asterisks are present at the end of measures 21, 22, and 23. A *mf* marking is above measure 22, and an *f* marking is above measure 23.

Gustav Hoelzel.

[illegible]

This page contains six systems of musical notation for a piano piece. The notation is in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The systems are as follows:

- System 1:** Features a treble and bass staff. The treble staff has a 45-measure fingering and a *p* dynamic. The bass staff has a 4-measure fingering and a *p* dynamic. Pedal markings include ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.
- System 2:** Continues the piece with a *dim.* dynamic in the treble staff and a *pp* dynamic in the bass staff. Pedal markings include ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.
- System 3:** Marked *Tempo I.* and *rit.* in the treble staff. The treble staff has a *f* dynamic and a *p* dynamic. The bass staff has a *p* dynamic. Pedal markings include ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.
- System 4:** Features a *f* dynamic in the treble staff and a *pp* dynamic in the bass staff. Pedal markings include ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.
- System 5:** Features a *ff* dynamic in the treble staff and a *pp* dynamic in the bass staff. Pedal markings include ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.
- System 6:** Features a *f* dynamic in the treble staff and a *pp* dynamic in the bass staff. Pedal markings include ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.

The page concludes with the text "Edition Kunkel." and the number "1128-2".

MAZEPPA.

Galop de Concert.

A. Strelezki.

Secondo.

Tempo di Galop. ♩ - 144

ff sf sf ff p p

*Ped. * Ped. * Ped. * Ped. **

ff p p

*Ped. * Ped. * Ped. * Ped. **

sf ff p p

*Ped. * Ped. * Ped. * Ped. **

ff p p

*Ped. * Ped. * Ped. * Ped. **

Edition Kunkel.

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743-12
Entered Stationers' Hall.

MAZEPPA.

Galop de Concert.

Primo.

A. Strelezki.

Tempo di Galop. ♩ - 144.

The musical score for "Mazeppa" is written for piano and right-hand staves. It begins with a tempo marking of "Tempo di Galop. ♩ - 144." and a dynamic of *ff*. The first system includes a "rapido." section. The score is divided into five systems, each containing a piano staff and a right-hand staff. Pedal points are indicated by "Ped." and asterisks. The score includes various musical notations such as slurs, accents, and fingerings. The key signature is one flat (B-flat major or D minor).

Secondo.

p

Ped. *

Ped. *

Ped. *

Ped. *

f

p

Ped. *

Ped. * Ped. *

Ped. * Ped. * Ped. *

ff

p

* Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

Primo.

First system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte) and *p* (piano). Pedal markings: *Ped.* with asterisks. Fingering numbers (1-5) are present above and below notes.

Second system of musical notation. Treble and bass staves. Dynamics: *mf* and *p*. Pedal markings: *Ped.* with asterisks. Fingering numbers (1-5) are present above and below notes.

Third system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: *Ped.* with asterisks. Fingering numbers (1-5) are present above and below notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p* (piano), *f* (forte), and *cres.* (crescendo). Pedal markings: *Ped.* with asterisks. Fingering numbers (1-5) are present above and below notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo) and *p* (piano). Pedal markings: *Ped.* with asterisks. Fingering numbers (1-5) are present above and below notes.

Secondo.

ff

*Ped. * Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

Poco piu lento.

p tranquillo.

*Ped. ** *Ped.*

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

f *f* *sf*

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

Primo.

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Cantabile.

Poco piu lento.

tranquillo.

secondo. Ped. * Ped.

Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

f

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Secondo.

ff sf sf f p ff sf sf f p

Ped. * Ped. *

ff sf sf f p ff sf sf f p f

Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. *

f sf ff sf sf

Ped. * Ped. * Ped. * Ped. *

ff p

Ped. * Ped. * Ped. *

Primo.

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedaling is marked with 'Ped.' and asterisks. The piece features several dynamic changes, including *ff* (fortissimo), *f* (forte), *sf* (sforzando), *p* (piano), and *cres.* (crescendo). A section is marked *rapido.* (rapid). The notation is complex, with many beamed notes and slurs. The page is numbered 743 - 12 at the bottom right.

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The second system consists of two staves, both with treble clefs and a key signature of one flat. The upper staff continues the melody with a quarter note C5, followed by a quarter note B-flat4, and then a quarter note A4. The lower staff provides a harmonic accompaniment with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The score includes various musical notations such as notes, rests, and bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B-flat4. This is followed by a half note G4, then a half note F4, and a half note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The second system also consists of a single staff with a treble clef and a key signature of one flat. The melody begins with a quarter note A3, followed by a quarter note G3, and a quarter note F3. This is followed by a half note E3, then a half note D3, and a half note C3. The melody concludes with a quarter note B2, a quarter note A2, and a quarter note G2. The score includes various musical notations such as clefs, key signatures, notes, rests, and bar lines. There are also some handwritten markings and a 'Ped.' (pedal) instruction at the end of the first system.

8 *Primo.* 11

ff *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

rapido. *ff* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p *Ped.* *

Edition Kunkel. 743 - 12

Secondo.

First system of musical notation. Dynamics: *f*, *p*, *ff*. Pedal markings: *Ped.* with asterisks. Fingering numbers: 1, 2, 4, 5.

Second system of musical notation. Dynamics: *p*. Pedal markings: *Ped.* with asterisks. Fingering numbers: 1, 2, 4, 5.

Third system of musical notation. Dynamics: *ff*. Pedal markings: *Ped.* with asterisks. Fingering numbers: 1, 2, 4, 5.

Fourth system of musical notation. Dynamics: *ff*. Pedal markings: *Ped.* with asterisks. Fingering numbers: 1, 2, 4, 5. Instructions: *stringendo.*, *Presto.*

Fifth system of musical notation. Dynamics: *ff*, *fz*. Pedal markings: *Ped.* with asterisks. Fingering numbers: 1, 2, 4, 5.

743 - 12

BIRTHDAY REJOICINGS.

WALTZ.

OTTO ANSCHUETZ.

Tempo di Valse. $\text{♩} = 80$.

Secondo.

Notes marked with an arrow (v) must be struck from the wrist.

1903 - 8

Edition Kunkel.

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Entered Stationer's Hall.

BIRTHDAY REJOICINGS.

WALTZ.

Tempo di Valse (In Waltz time.) $\text{♩} = 80$.

Primo.

OTTO ANSCHUETZ.

Notes marked with an arrow (↘) must be struck from the wrist.

cresc.

Secondo.

1903 - 8

Con Brio.

Primo.

The musical score is written for piano and consists of six systems of two staves each. The first system is marked *f* (forte) and includes fingerings (1-5) and slurs. The second system also has fingerings and slurs. The third system is marked *p* (piano) and includes fingerings and slurs. The fourth system has fingerings and slurs. The fifth system has fingerings and slurs. The sixth system includes a *cresc.* (crescendo) marking and fingerings. The score is published by Edition Kunkel, 1903-8.

Secondo.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system begins with a forte (*f*) dynamic. The right hand features a complex texture with triplets and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A repeat sign is present. The system concludes with a piano (*pp*) dynamic and a series of chords marked with 'Ped.' and asterisks.

Second system of musical notation. The right hand continues with chords and sixteenth notes. The left hand features a melodic line with a slur. The system ends with a 'Ped.' marking and an upward arrow.

Third system of musical notation. The right hand plays a series of chords. The left hand has a melodic line with a slur. The system concludes with a 'Ped.' marking and an upward arrow.

Fourth system of musical notation. The right hand continues with chords. The left hand has a melodic line with a slur. The system ends with a 'Ped.' marking and an upward arrow.

Fifth system of musical notation. The system begins with a forte (*f*) dynamic. The right hand features a complex texture with triplets and sixteenth notes. The left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic is marked. The system concludes with a 'Ped.' marking and an upward arrow.

Primo.

The musical score is divided into five systems, each consisting of a treble and bass staff. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and fingerings (numbers 1-5). Dynamics include *ped.* (pedal), *pp* (pianissimo), and *cresc.* (crescendo). The first system has a measure marked with a dashed line and the number 8. The second system has a measure marked with a dashed line and the number 8. The third system has a measure marked with a dashed line and the number 8. The fourth system has a measure marked with a dashed line and the number 8. The fifth system has a measure marked with a dashed line and the number 8.

Secondo.

or thus:

The musical score is written for piano and consists of several systems of staves. The notation includes complex fingerings (e.g., 5, 3, 1, 4, 1, 5) and dynamic markings such as *p* (piano), *Red.* (ritardando), *cresc.* (crescendo), and *f* (forte). The score is divided into sections by repeat signs and includes various musical notations such as slurs, accents, and articulation marks. The key signature is one sharp (F#).

Edition Kunkel.

Primo.

To Miss Fanny Sale.

GOOD NIGHT SWEETHEART.

ARTHUR LIEBER.

Moderato. ♩ - 100.

In the dusk of a shadowed

gar - - - - den, The list' - - - - ning flow'rs are

still The wind is asleep in the mea - - dows, And

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

1925 - 5

Edition Kunkel.

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The musical score is for a piece titled "The Song of Love and the Rill." It is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into two systems. The first system contains the vocal melody and the first part of the piano accompaniment. The second system contains the continuation of the vocal melody and the piano accompaniment. The vocal line includes lyrics: "soft - ly croons the rill. A song of love and". The piano part features various chords and arpeggios, with some measures marked with numbers (1, 2, 3, 4, 5) and fingerings. The score includes tempo markings: "rit." (ritardando) and "a tempo." (al tempo). The piece concludes with a double bar line and a repeat sign.

long - - ing, Of a dream - land fair and bright, And it

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

seems.... to sigh as it rip - - ples by, "Good night sweet - heart, good

a little faster.

night" Wher - ev - er you fare to mor - row, Whether by

a little faster.

Ped. Red. Red. Red. Red. Red.

land or sea The stars watch o'er you, The stars watch

marcato.

A musical score for a piano piece. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "land or sea The stars watch o'er you, The stars watch". The bottom part consists of two staves, treble and bass clef, with a grand staff brace on the left. The music is in 2/4 time. The right hand plays a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. There are fingerings (1-5) and articulation marks (accents) throughout. The piece ends with a "marcato." marking. Below the staves, there are six asterisks and the word "Ped." repeated six times, indicating pedaling instructions.[illegible]

1925-5

hush of the sil - ver star - - - light, All pain is lulled a - -

way, And in to the world's great si - - lence Like a

dove in air - y flight, This mes - - sage true takes

wing to you, Good night sweet - heart, Good night.

rit.

much slower.

slower.

slower.

Edition Kunkel.

1925-5

A GRADED COURSE OF Studies and Pieces.



In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipzig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

- Studies.**—Seven delightful little studies in one book [R. E.].....Behr-Sidus 75
Pieces.—Merry Sleighride.....Sidus 35
Katie's Favorite Schottische.....Sidus 35
Papa's Waltz.....Sidus 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

- Studies.**—Op. 500, twelve characteristic studies in one book [R. E.].....Sidus 1 25
Pieces.—Joys of Spring—Waltz.....Sidus 35
Lillian Polka.....Sidus 35
The Promenade—Rondo.....Sidus 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

- Studies.**—Op. 501, twelve characteristic studies in one book [R. E.].....Sidus 1 25
Op. 84, sixty melodious studies in three books, each 1.00 [R. E.].....Loeschhorn 3 00
Pieces.—Bright Eyes—Rondo.....Sidus 35
My Darling (Yorke).....Sidus 35
Child's Prattle—Rondo.....Sidus 35
Bohemian Girl (Fantasia—Balfé).....Sidus 35
Il Trovatore (Fantasia—Verdi).....Sidus 35
Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.].....Paderevski 35

GRADE 2.

STUDIES AND PIECES.

- Studies.**—Op. 37, twenty-four characteristic studies in two books, each \$1 [R. E.].....Lemoine-Sidus 2 00
Twelve Preludes and Rondos in one book.....[R. E.].....Bertini-Sidus 2 00
Op. 101, Album Leaves for the Young. [R. E.].....Gurlitt-Sidus 1 50
Leaves and Flowers, twenty-four picturesque studies in one book [R. E.].....Ascher-Buelow 2 00
Pieces.—Ideals Waltz.....Beckmann 35
Message of the Rose.....Conrath 35
Minnehaha Polka.....Lara 35
Fra Diavolo Fantasia (Auber).....Sidus 35
Faust Fantasia (Gounod).....Sidus 35
Martha Fantasia (Flotow).....Sidus 35
Spring Waltz [R. E.].....Chopin 35
Summer Waltz [R. E.].....Chopin 35
Ada's Favorite Rondo.....Sidus 35
My Regiment—March.....Anschuetz 35
Sweet Remembrance.....Mettke 40
Little Mischief.....Anschuetz 50

GRADE 3.

STUDIES AND PIECES.

- Kunkel's Piano Pedal Method, indispensable to artistic piano playing.....3 00
Studies.—Op. 8, twenty characteristic studies in one book [R. E.].....Doering-Buelow 2 00
Twelve chromatic studies in one book [R. E.].....Armstrong 1 50
Twelve Selected Preludes in one book [R. E.].....Bach-Tausig 1 50
Op. 47, twenty-five Etudes in rhythm and expression, in two books, each 1.50 [R. E.].....Heller-Buelow 3 00
Op. 66, thirty-three studies in three books, each 1.25 [R. E.].....Loeschhorn 3 75

GRADE 3.—CONTINUED.

- Pieces.**—Happy Birdlings—Rondo.....Sidus 35
Plantation Dance.....Carlin 50
Whisperings of Love.....Godard 50
Bohemian Girl Fantasia (Balfé).....Paul 60
Il Trovatore Fantasia (Verdi).....Paul 60
Norma Fantasia (Bellini).....Paul 60
Echoes of the Woods.....Paul 50
Polo (Galop).....Dinkgreve 60
Our Boys (Fanfare Militaire).....Anschuetz 60
Huzza, Hurrah—Galop.....Wollenhaupt 80
La Jota—Spanish Dance.....Armstrong 75
Piscatorial Pleasures—Waltz.....Benbow 35
Angelic Chimes—Reverie.....Voellmecke 50
Careless Elegance—Quickstep.....Schleiffarth 60
Mi Reina (My Queen).....Rettler 60
McKendree Boys March.....Pesold 50

GRADE 4.

STUDIES AND PIECES.

- Kunkel's Piano Pedal Method, indispensable to artistic piano playing.....3 00
Studies.—Op. 2, ten characteristic studies for the cultivation of trills, in one book [R. E.].....Krause-Buelow 2 00
Op. 45, twenty-five melodious studies, introductory to the art of phrasing, in two books, each 2.00 [R. E.].....Heller-Buelow 4 00
Op. 46, thirty progressive Etudes, in two books, each 1.60 [R. E.].....Heller-Buelow 3 20
Etudes de Velocite, op. 289, in two books, each 1.50.....Czerny-Buelow 3 00
Pieces.—Il Trovatore (Fantasia—Verdi).....Paul 60
Queen of the Ball—Menuet.....McLauthlin 75
Humoreske in E minor, op. 9.....Kroeger 35
Humoreske in E major (Cradle Song) op. 9.....Kroeger 35
Eolian Whispers—Mazurka.....Auchester 75
Fairies' Musings.....Wollenhaupt 75
Pit-a-Pat—Caprice.....Thalberg 75
Menuet Moderne.....Conrath 75
William Tell (Fantasia—Rossini).....Paul 60
La Gazelle.....Ernst 75
Heather Bells Polka.....Kunkel 75
Trembling Leaves.....Godard 75
William Tell Fantasia (Rossini).....Paul 60
Marche des Adelpheines.....Coley 75
On Blooming Meadows—Waltz.....Rive-King 1 00
Reveil d'Amour, La (Love's Awakening)—Waltz.....Moszkowski 1 00
Suite Norse, No. 1.....Grieg 60
Suite Norse, No. 2.....Grieg 75
Sunbeams on the Water.....Epstein 75
Spinnerlied (Spinning Song).....Hollaender 60
Mozelle La Valse Brillante.....Ngenfritz 75
Serenade, op. 23.....Kroeger 60
Air de Ballet.....Conrath 60
Alpine Storm (A Summer Idyl).....Kunkel 1 00
Butterfly Galop.....Melnotte 75
Chant Bohemian, op. 292.....Mayer 60
Bubbling Spring—Caprice.....Rive-King 1 00
Of the Pretty Shepherdess who became a Princess.....Sternberg 60
Aurora Waltz.....Moszkowski 1 00

GRADE 5.

STUDIES AND PIECES.

- Kunkel's Piano Pedal Method, indispensable to artistic piano playing.....3 00

GRADE 5.—CONTINUED.

- Studies.**—Twelve studies in the higher art of piano playing, in two books, each 2.00 [R. E.].....Liszt-Buelow 4 00
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Pieces.—Polonaise in C sharp minor.....Epstein 1 00
Germans' Triumphal March.....Kunkel 1 00
Du bist wie eine Blume (Thou'rt like unto a Flower).....Rubinstein-Raff 1 00
Trust in God—Religious Meditation.....Melnotte 75
Nearer, My God, to Thee (Concert Paraphrase).....Rive-King 1 00
Home, Sweet Home (Concert Paraphrase).....Rive-King 1 00
Old Folks at Home (Concert Variation).....Kunkel 1 00
Sprite of the Wind—Caprice.....Paul 1 25
Valse Caprice.....Strezski 1 50
Satellite—Polka de Concert.....Alden 1 00
Mondscheinfahrt (Rowing by Moonlight), op. 139.....Bendel 75
Deux Caprices des Concerts, sur themes Negres, each 1.00.....Boone 2 00
Will-o'-the-Wisp—Caprice.....Chopin 75
Mazeppa—Caprice de Concert.....Conrath 75
Souvenir de Milan—Tarantella.....Doehler 60
Moonlight at Green Lake.....Goldbeck 1 00
Dreaming by the Brook.....Goldbeck 1 00

GRADE 6.

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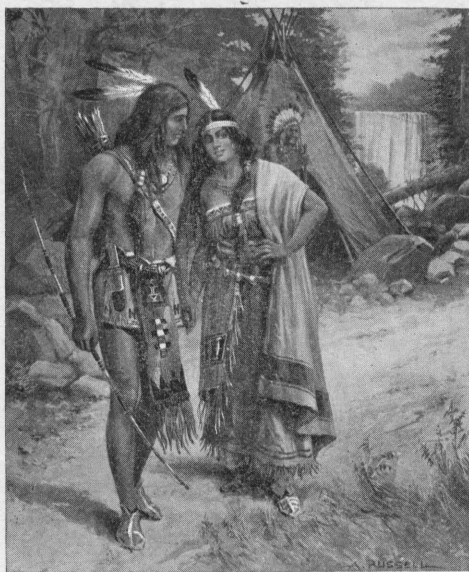
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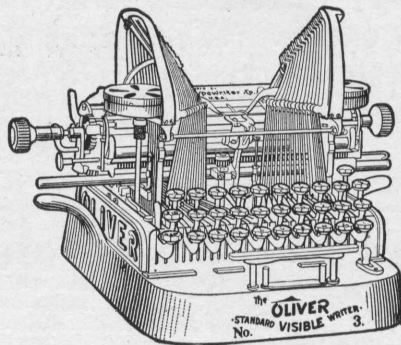
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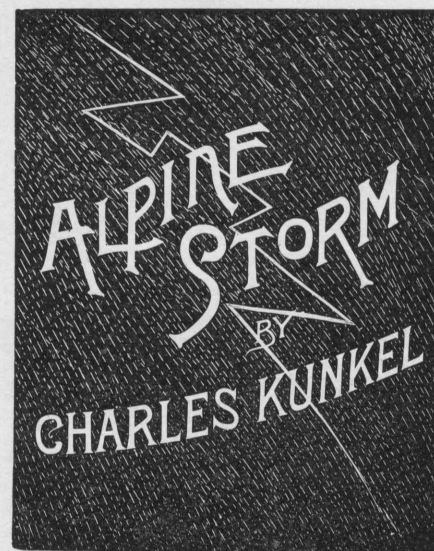
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MASTERS FOND OF DANCE MUSIC.

It is worthy of note that all the great masters were fond of dance music, and wrote a good deal of it themselves, says the *Evening Post*. The number of the Bach dances is legion. Mozart said that he who could not create any good dance music was really no good composer. Beethoven wrote thirteen Ländler and other dance pieces. Nothing gave Schubert more pleasure than to sit at the piano while his friends were dancing, and improvise those entrancing waltzes which Liszt's version made still more fascinating, and which all pianists play *con amore*. Chopin wrote no fewer than fifteen waltzes. Brahms wrote waltzes not only for piano but for the voice, and called them "love songs"—*Liebesliederwalzer*. Wagner wrote a waltz in "*Die Meistersinger*." Tchaikovsky introduced one in a symphony. Yet our pedantic orchestral directors are trying to be more dignified and exclusive than Beethoven, Schubert, Chopin, Brahms, Wagner and Tchaikovsky! The Strauss waltzes are really intended for the concert hall quite as much as for the ballroom. They are animated by a poetic rubato, or capricious coquetry of movement, which raises them far above ordinary dance music, and makes them quite as worthy of a place at symphony concerts as Chopin's waltzes at piano recitals. Let us have a little less pedantic dignity, a little more emotion and human nature about our concerts, and good music will make more rapid strides in popular appreciation. Too much dignity is the death of art. Let us recall what happened in Vienna some years ago, when Hans Richter put a Liszt rhapsody, Grieg's *Peer Gynt* suite, and Weber's "*Invitation*" on a Philharmonic program. The result was that even Dr. Hanslick, the most academic and pedantic of the critics, was obliged to write: "The public was jubilant, entranced by the brilliancy of the performance, and the pieces. It was really a blessing not to have to listen for once, to 'profound' music only, not to be led along dreary, stony abysses by Hamlets, Manfreds, Ibsen, and Schopenhauer."

SYMPHONY SUGGESTION.

Henry T. Finck, of the *Evening Post*, has often advised concert givers to drop the foolish superstition that sonatas and symphonies are coherent works of art, and to play only such movements as are best. Few have had the courage to follow this advice, although there can be no doubt that sonatas and symphonies are the deadliest enemies of the divine art, keeping thousands out of the concert halls, who, without these complicated, incoherent and interminable bugaboos, would be glad to frequent them. The London Truth has now taken up this matter, too.

It advises Mr. Wood to play single movements of symphonies, on the principle that "the

part is sometimes greater than the whole," and because it is the excessive length of "scientific" music that the average hearer chiefly objects to. "Give him a fine, slow movement from a symphony, and he follows it with delight. The whole work played right off the reel, on the contrary, he finds an infliction."

The same writer also discourses interestingly on the good work done by Mr. Wood in raising the general standard of musical taste, and on music festivals in provincial cities. He maintains that this conductor has brought the public not merely to tolerate but to understand and appreciate, and even to receive with wild enthusiasm music which, before his experiment had been tried, would have been held quite hopelessly beyond their comprehension.

THE FAVORITE OPERAS OF PARIS.

Of all the grand operas presented in Paris "*The Huguenots*" leads in popular favor. It has been sung 1,018 times and is no less popular now than it was a score of years ago.

Next to "*The Huguenots*" comes "*Faust*." It has been sung 918 times, while "*Robert le Diable*" has reached the 758 mark and holds third honors.

Among the operas of living authors "*Samson of Delilah*" has been played 198 times since it was staged in 1892.

"*Tannhauser*" has to its credit 233 performances since 1895. "*Lohengrin*" has been sung 234 times since 1891, and "*Die Walkure*" 135 times since 1893.

Last season two new Italian operas were produced at Milan—Puccini's "*Madame Butterfly*" and Giordano's "*Siberia*"—but neither of them had a success at all comparable to that of Wagner's "*Rheingold*," which had nineteen performances. This season, strange to say, none of these operas is in the repertory. Perhaps the directors believe in rotation, and there may be wisdom in their policy. The operas chosen for this season are "*Tannhauser*," "*Aida*," "*Don Pasquale*," "*Figaro*," "*The North Star*," and "*Der Freischütz*." Four of these six are by German composers, a significant sign of the times. What has become of the "Young Italian School?"

The terms for music study in Germany are very low, as is the case in most European music schools, but it should be remembered in this connection that many things go to contribute toward making the rates charged really very little different from those received for a similar amount of musical instruction in America. The American teacher, says an exchange, realizes the necessity of making his work as concise and succinct as possible. The European teacher expects the pupil to study a considerable length of time and imparts his knowledge at a rate very much slower than that of his American colleague. Moreover, the pupil is rarely, if ever, in a 'private' class, but must

share the lesson hour with three, four, and often as many as sixteen others.

"Considering the rate of exchange and various other conditions which have been intimated in the previous articles in this series, the rates are really very little, if at all, different from those charged by the average 'good teacher' in the United States. So the yearly tuition fee of from 160 to 300 marks cannot properly be estimated until one recognizes the foregoing conditions. Wind instruments, violins, etc., can be rented in Weimar for seventy-five cents a year. Pupils are allowed one hour's practice daily upon one of the school pianos."

"It is good to laugh," says *Health*. "There is probably not the remotest corner or little inlet of the minute blood-vessels of the body that does not feel some wavelet from the great convulsion produced by heart laughter."

The same, and much more, may be said of song. One can imagine that laughter may be outgrown by humanity—but not from sadness. We may decline to be seized by the songs of the merely incongruous and shaken to pieces.

But song is natural speech, the perfect outcome of feeling, and a directly formative power acting upon the body of him who generates it, and upon everything which its vibration reaches. It is a form-maker. *Health* advises laughter as a remedial agent. Very good—provisionally; but where most needed it will not come. And no one can laugh for you. But while you are learning to play music upon your larynx (and no one cannot and everyone should), others can make it for you. A musical instrument? By all means, but sing also; use the instrument nearest, and the whole body and nature will profit. Who can speak can sing, at any rate take his voice from between his teeth and the back of his nose, place it where it ought to be, and—if he have but three notes compass—make them musical. And his three would soon be more. Natural speech is musical, and because nothing in our civilization is natural, our speech is—what it is.

Mr. Caruso is quoted in the *London Magazine* as saying that "a man or woman of high nervous temperament alone can succeed as a lyrico-dramatic artist. In the great operas a severe strain is put upon the principal singers; for while they are portraying love, hate, or revenge—the two latter sometimes in a whirlwind, so to speak, of orchestral music and song—they have the whole time to watch the conductor, keep time and rhythm, and fail not at the same time in reproducing with perfect accuracy the composer's music. The nervous tension, therefore, it is observed, must be far greater on the operatic artists than it is on the actor, who only has to think of his action and his words, while the actor-singer has to think of action, words and music. In the proper exposition of these lies that which contributes to success."

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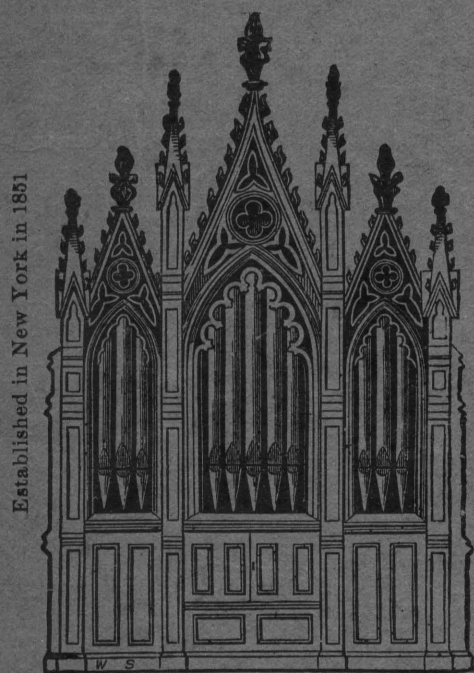
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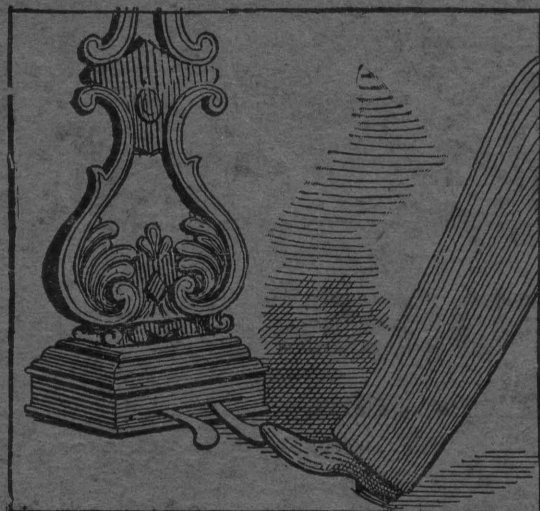
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